Phenomenological epistemology

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Phenomenological epistemology as an indispensable component in the resolution of challenges encountered in the architectural production of urban space.
Introduction

Three decades have elapsed since Christian Norberg-Schulz – inspired by Heideggerian phenomenology-appropriated *Genius Loci* concept (spirit of place) into mainstream architectural discourse, in his seminal publication, *Genius Loci: Towards a phenomenology of architecture* (1980).
Can the phenomenology of architecture still provide a relevant approach through which Kenyan architects can re-examine the modes and processes of production within our cities today, in order to realise the elusive Existential foothold for metropolitan dwellers?
AIMS

• To provide philosophical explication of architectural production of urban space in Kenya, with practical implications, as a novel approach that initiates critical and reflexive attitudes in Kenyan architects, to augment prevalent practices in urban design.

• Appropriation of phenomenological philosophy into mainstream architectural discourse in Kenya- with a broadened epistemology and mandate beyond the initial postulate by Christian Norberg-Schulz- is relevant for anthropocentric design sensitivity and production of architectural knowledge.

• Initiate dialogue on expanding boundaries of architectural theory in Kenya

• Reclaim the central position of human experience, to theory, research and praxis- an antithetical approach to widespread Modernist dehumanization, evident in the adoption of Western models of production, without a critical analysis of their appropriateness to the Kenyan context.

• To counter purist positions, which over-emphasise contextual incongruence between Africa and the West, claiming that Eurocentric philosophical approaches are inapplicable in Africa, despite their inherent potential and recognised achievements.
ASSUMPTION

• Kenyan architectural academia is assumed to be ready to engage with Phenomenology as Philosophy-perceived to be ‘complex’ and ‘difficult’.
• Edmund Husserl: ignore restrictive dogmas and presuppositions
• Martin Heidegger: seize upon phenomenology as a possibility
DUAL NATURE OF PHENOMENOLOGY
Maurice Roche (1973: 312),
A FIRST ORDER THEORY: describes and explains structures, processes and phenomena, offering procedural and methodological guidelines
A SECOND ORDER THEORY: provides a unitary framework to integrate multiple first order theories.
Methodology
Integration of Analytical and interpretive methods

• A critical analysis of selected publications by Norberg-Schulz to provide a synopsis of the place-postulate model that describes ‘Existential’ Space, to reveal its characteristics and constituents. This model can test the efficacy of Kenyan urban spaces as ‘Existential’ spaces.

• A critical review of selected philosophical texts on Phenomenology and its epistemology, to broaden the ‘Existential’ Phenomenology that was co-opted into architecture by Norberg-Schulz.

• A critical hermeneutics: a subjective and speculative interpretive approach that enables comprehension of artefacts within urban spaces through semiological explication of their constitution, validated in (Derrida, Foucault schools), and hermeneutical philosophy (Oruka, 1991a: 5).

• Recourse to Philosophy to justify balancing Afrocentricity and Eurocentricity to propose solutions to challenges encountered in the production of urban spaces.

• Gestalt Psychology: Built form and urban space are discussed as a whole and not as fragments or individual parts (Osman, 2004: 2).
DEFINITIONS

- **Genius Loci**: ‘Spirit of place’ as that “opposite” that man has to counter, to reside peacefully in any location (Norberg-Schulz, 1980a: 11, 17, 20, 21), which should be comprehended to enhance or complement nature.

- **Phenomenology**: For Norberg-Schulz (adopted from Martin Heiddeger), it is “the study of essences, and according to it, all problems amount to the finding of essences” whose objective is to “surmount or put aside preconceptions, especially scientific abstractions, and to try and understand the nature of ‘the things in themselves’” (Abel, 2000:143).

- **Epistemology**: A key branch of philosophy that queries existing knowledge, acquisition of future knowledge and its validation (Smith, 2009: [15]).

- **Ontology**: The nature of Being and its structure, possessed by an existential entity (Roche, 1973: 287). Within phenomenology, epistemology and ontology portray a symbiotic relationship, in which ontology confirms and validates epistemological assertions (ibid: 296, 297).

- **Hermeneutics**: “A general theory of interpretation” (Ricoeur, 2002: 579), linked to semiology because, through interpretation, the meaning of an artefact is deduced and recorded. Though written texts are read literally in order to interpret them, social and cultural texts require phenomenological reading, due to congruence with unfolding reality.

- **Artefact**: For Keekkok Lee (2000: 184), architecture and buildings are prime examples of human artefacts, being “material embodiment” and “sub-class” of human intentionality. An artefact is also “any cultural agent within the socio-cultural realm”, including intangible “values, ideas, emotions, rituals, social practices and linguistic agents that are explored eco-systematically, within their contextual settings” (Osman, 2004: 2). Urban spaces are architectural artefacts.

- **Semiology**: The scope and boundaries of semiology are undefined (Guiraud, 1975: 43). The lack of consensus is due to overlap with linguistics and hermeneutics (ibid). Perceived as “the science of signs, it encompasses all knowledge and all experience, for everything is a sign: everything is signified and everything is a signifier” (ibid: 40).

- **Architecture**: For Norberg-Schulz (1980b [1975]: 220, 221, 226) architecture is the transcendence by man, of his specific environmental situation through abstraction of meaningful forms and principles of organisation, to facilitate problem-solving and general planning. The main purpose of architecture is to make human existence meaningful (ibid: 226). Architecture is “any people’s spatial response, comprising the patterns of its appropriation and use” (Osman, 2004: 45).
FRANTZ FANON’s PURISM

“How is it that we [Africans] do not understand that we have better things to do than to follow that same Europe?” (1966[1963]: 252). “We today can do everything as long as we do not imitate Europe, so long as we are not obsessed by the desire to catch up with Europe… European techniques and the European style ought no longer to tempt us and to throw us off our balance… When I search for Man in the technique and style of Europe, I see only a succession of negations of man… Let us combine our muscles and our brains in a new direction… No, we do not want to catch up with anyone. What we want to do is to go forward all the time” (ibid).
Justification of the philosophical approach

  However, Fanon’s quest- of an Africa existing independently of Europe and its technology-is questionable for architecture, which relies heavily on Western construction technology.

• **Heinz Kimmerle**: “the selection” of academic philosophical material from Western academies “and the way in which it is used in teaching and research is already an Africanisation of Western philosophies” (1997; [7]), validating the ‘Africanisation’ of phenomenological discourse. Kenyan architectural discourse requires a harmonious balance of Afrocentric and Eurocentric approaches.

• **Henry Odera Oruka** (1991a: 5) argues for such balance, when he proclaims that “the ethnosophilosophers started with the strong assumption that African philosophy and Western philosophy must and can only be different. But the assumption was a fallacy”, cautioning African architects who pursue an approach of total disparagement of Eurocentricity. A synthesis of progressive aspects from both epistemologies is a better option.

• **Peter Bodunrin** (1991: 172, 176) insists that one “must not be charged for being unoriginal or being irrelevant as an African philosopher [or architectural researcher] simply because he is discussing in the African context, issues that have also received attention elsewhere”, arguing that “the philosophy of a country or region of the world is not definable in terms of the thought-content of the tradition nor in terms of the national origins of its thinkers”, suggesting that appropriation of critically selected progressive Eurocentric ideas is valid.

• **Kwasi Wiredu** declares that “for a set of ideas to be a genuine possession of a people, they need not have originated them, they need only appropriate them, make use of them, develop them…and thrive on them” (ibid), validating the utilisation of phenomenological philosophy in the explication of urban space production.

• “It is now time to begin self-criticism in Africa”, proclaims Bodunrin (1991: 177). This calls for critical assessment and “reconciliation” of compatible approaches, being “more beneficial and productive than an attempt to consider these approaches as mutually exclusive and antagonistic” (Kaphagawani, 1991: 186).
Phenomenology as philosophy

- In the *Stanford encyclopedia of philosophy*, David Woodruff Smith (2009: [1-23]) outlines the philosophy of phenomenology, its origins and historical development.
- Phenomenology studies structures of consciousness as experienced by the first-person (ibid: [3]). At the core of experiential structures is intentionality. Experiences of or about objects are directed towards the objects themselves, and arise from an object’s contents or meanings. Experience is extended to include thought, perception, emotion, imagination, volition and action (ibid: [4]). The first-person may be an individual, a group of people, a community, an institution or even an academic discipline. Phenomenology extends beyond the limits of sensory perception to focus on intentions- with their inherent and related meanings.

- The core fields of philosophy are ontology, epistemology, logic and ethics (ibid: [15]), focusing on studying beings, knowledge, valid reasoning, ‘right’ and ‘wrong’ respectively. For Smith, phenomenology is the fifth core field that focuses on studying experience (ibid), indicating the significant position of phenomenology within philosophy.

- Husserl defined phenomenology as a science whose essence was the consciousness of the first-person’s experience, manifested as intentionality.
- Heidegger emphasised the centrality of the context (world) to phenomenological experience and the revelation of exhibited meanings in different human activities.
- Jean Paul Sartre recognised consciousness as a phenomenon. By interpreting different experiences in significant situations, Sartre broadened phenomenology, using it as foundation for Existential philosophy.
- For Merleau-Ponty, body and mind were inseparable in the contemplative perception of things (ibid: [11-14]).
- Multiple approaches, with significant variations, have been employed by philosophers while developing phenomenological analytical constructs of meaning- even in architecture.
Contributions of Norberg-Schulz:

1. **Architectural Truth**: A thing (building, ornament, work of art or landscape) gathers world to reveal the truth and set it into work (1980a: 10, 18, 24, 25).


4. **Character**: General atmosphere of a place or space- linking particular actions to specific places through materiality and form (1980b [1975]: 225; 1980a: 6, 11, 14). Spatial character is **Natural**, relating attributes of physical objects within a space to cardinal points and the sun for orientation; **Human**, personified by social objects, gender or personality type; **Spiritual**, anchored in cultural objects, beliefs and values.

5. **Archetypes of place** as romantic, cosmic, classical or complex architecture and landscapes(1980a). **Romantic** exhibit inclusivism, multiplicity of phenomena, dynamism, continuous change, spontaneity, variety, complexity, contradiction of individuals in the urban space (ibid). **Cosmic** indicate monotony, permanence of structure in a static, geometric, universal order, lacking variety. Cosmic space is regular, grid-like or labyrinthine, abhorring sculpture (ibid). **Classical** represent a perfect marriage between man and nature, unity of topology and geometry, lack of variety, monotony, stasis or dynamism (ibid). **Complex** synthesise these archetypes, selecting qualities from each, to achieve unity of expression (ibid).
The Critique of Architectural Phenomenology

- Criticisms, prejudices and accolades have been directed at architectural phenomenology, indicating its potency in sustaining architectural dialogue.

- Norberg-Schulz's phenomenology is a “weak theory” since it does not give “an indication of the desired result” except for “a bundle of untested principles without a formal outcome” (Ignazi de Sola Morales in Vidler, 2011: 102).

- For Kenneth Frampton (2007 [1987]: 381, 382, 385), phenomenology promotes sensorial experience of architecture, rather than shallow visual scenographic images, which for Jorge Otero-Pailos, has the purpose of training architects in the technique of ‘vision’, reducing their “over fascination” with technology in order to unite architectural theory and praxis in the quest for “cultural and social relevance” (2002: 3, 5, 240, 330, 331, 336, 341, 410).

- Critics describe Norberg-Schulz as a “vulgar interpreter of Heidegger” (Otero-Pailos, 2007: [14]), indicating intolerance as philosophical hermeneutic interpretations and linguistic semiotic devices are subjective. Others claim that “Norberg-Schulz used Heidegger as a theoretical mask to add philosophical credibility to the visual project of modernism, at the precise moment modernism seemed destined to die” (ibid: [18]). In Genius Loci (1980a).

- Heideggerian truth was misread by Norberg-Schulz as a “purely visual phenomenon” from the position that vision was “the ontological first principle of understanding and communication” (ibid). In fact, a deeper vision, beyond literality enables a more thoughtful comprehension of architectural artefacts.

- Otero-Pailos (ibid: [16]) alleges that for Norberg-Schulz, “truth was revealed in images”.

- Elie Haddad (2010: 88) observes that Norberg-Schulz's structuralist framework and background was an impediment to his phenomenology, which should have indicated ways for overcoming mind-body duality (ibid: 98). Such phenomenology has limited applications, implying “a return to vernacular architecture” or “espousal of a “figurative” postmodern architecture” (ibid: 98.

- Haddad (ibid: 98-99) alleges that the success of architectural phenomenology is limited, as it does not address socio-political dimensions of architectural production and focuses on “formal manipulation of parameters such as tactility or vision” instead.
The case for broadened Phenomenology

• The meaning and scope of Phenomenology have been reviewed— even in architecture— its philosophical off-shoots “include structuralism and deconstruction” (Moran, 2002: 14, 15, 20).

• For Merleau-Ponty, it is consciousness embedded in “social and material things” (Roche, 1973: 27). Phenomenology operates as ontological cognition based on consciousness, governing intentional human action, generating comportments that link an object and its referent, revealing the experiential perception of a Being’s conscious activity (Roche, 1973: 34; see also Husserl’s noesis and noema 2002[1983], in Moran 2002; Heidegger, 2002b [1962]: 264).

• Bernard Curtis (1978: xx) argues that “any such essential structure of consciousness would play a fundamental part in a theory of education” as consciousness has a “common structure” despite variations in cultural beliefs, practices and linguistic concepts (ibid, p.xviii). Human attributes, including temporality, intentionality and social interaction are implied within this ontology (ibid). Expression of these attributes architecturally and their experience, generated from the utilitarian domain of built form, are valid concerns of architectural phenomenology, which focuses on appearance of cultural artefacts.

• For Heidegger (2002c, [1962]: 280), appearance is distinct from mere exposition, an “announcing itself by something which does not show itself”, including “all indications, presentations, symptoms and symbols”. Architectural appearance is a revelation that may be discerned through intuition and contemplation. Though a complete reduction of all human existentiality to appearance is a claim beyond architectural phenomenology, significant cultural phenomena, manifesting themselves as appearances within urban space, should be analysed (Moran 2002: 5), including urban renewal in downtown Nairobi (Kirinyaga and River Roads), to create harmony between old and new developments, taking cognisance of existing morphologies.

• Heidegger (ibid: 281, 282) states that “space and time” present themselves as appearance. This spatio-temporal aspect provides architectural co-ordinates, locating cultural artefacts contextually. The revelation of an artefact extends from the facade, into internal content, focusing on other sensorial perceptions, in addition to the visual, evident in Critical Regionalist trans-optical architecture (Frampton, 1996 [1983]: 480). Zoning of Nairobi City, inherited from Colonial urban planning should now be evaluated, a century later- to assess the impact of encroachment, vehicular circulation, and transition between incompatible urban functions like housing and industry- including persistent traffic congestion that extends from major motorways to residential estates.

• Heidegger (2002c [1962], p.286) declares that phenomenology “is the science of Being of entities-ontology”, and the means of accessing the “phenomenon” with the aim of revealing truth through “demonstrative precision” by analysing its “meanings” [semiology, hermeneutics]; “modifications” [metabletic changes] and “derivatives” [off-shoots: deconstruction] (ibid: 285). Architectural movements, paradigms and styles are imbued with humanistic content that enables ontological analysis, to reveal concealed phenomena in built form. Heidegger (ibid) categorises concealed phenomena as “undiscovered”, “buried-over” or “disguised”. Contextual de-sedimentation should expose constituent essences of these phenomena, including entrenched power relations, exemplified by abuse of development control instruments by the political establishment (Nyayo-era spot zoning of Yaya Centre, awarding higher plot ratios).
Architects should comprehend the nature of Being, prior to design, based on Sartre categories of ontological dimensions (Roche, 1973: 21 – 23; Moran, 2002: 20):

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<tr>
<th>DIMENSION</th>
<th>NATURE</th>
<th>ARCHITECTURAL IMPLICATIONS</th>
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<tr>
<td>Being-in-itself</td>
<td>Antithetical to consciousness</td>
<td>Creates contextually 'irresponsive' architecture, providing functional solutions that are not informed by cultural ecology.</td>
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<td>Being-for-itself</td>
<td>Anchored in the existential world. Though seemingly bounded, it offers &quot;unlimited abilities and choices&quot; (ibid).</td>
<td>Grants architectural freedom, creating structures which express the complexities of experiential reality.</td>
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<td>Being-for-others</td>
<td>Awareness of scrutiny by other Beings, generating &quot;experiences of timidity, shyness and anxiety&quot; promoting conformity (ibid).</td>
<td>Adopts an extroverted approach through manipulating proxemic relations, including positive recognition of street lines, promoting architectural kinesics within built form to enhance the context.</td>
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<tr>
<td>Being-against-other-people</td>
<td>Creates anti-establishment characteristics within a phenomenon.</td>
<td>Adopts an introverted attitude, protesting against contextual reality.</td>
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Brentano categorises intentionality based on subject to object attitudes, consistent with Heidegger's approach of directing intentionality at an object or action (Roche, 1973: 7, 258).

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<tr>
<th>LEVEL OF INTENTIONALITY</th>
<th>TYPE OF INTENTIONALITY</th>
<th>DESCRIPTION</th>
<th>ARCHITECTURAL IMPLICATIONS</th>
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<td>Primary</td>
<td>Representation</td>
<td>&quot;primitive awareness of something by the subject&quot; (ibid)</td>
<td>Describes only the visual, pictorial, tangible or sensory architectural aspects, focusing on literal cognition.</td>
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<td>Secondary</td>
<td>Judgement</td>
<td>The subject decides to &quot;accept the object as true or reject it as false&quot; (ibid).</td>
<td>Evaluates the architectural creation based on its functional and aesthetic appeal. A cognitive level of decision emanating from experience of built form, signifying the onset of architectural phenomenology.</td>
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<td>Tertiary</td>
<td>Affectivity</td>
<td>Focuses on the exclusions of the first two tiers including comportments such as &quot;love, hate&quot; (ibid)</td>
<td>The most successful level of architectural creation regarding anthropomorphic sensitivity, evoking deep emotional attachment or response, as evidence of architectural ontological cognition.</td>
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<tr>
<td>ASPECT OF CONSCIOUSNESS</td>
<td>DESCRIPTION OF ORIGIN</td>
<td>ARCHITECTURAL IMPLICATIONS</td>
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<td>Choice</td>
<td>For Sartre, choice is equated with consciousness as “one must choose in order to be conscious” (Roche, 1973: 20). Architectural choice may be intuitively directed at a set of alternative paradigms or phenomena.</td>
<td>Choices are exemplified by recourse to typology, history, contextualism and cultural responsiveness of expression within built form. Choices must be tempered with rationalism.</td>
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<td>Internal Conflict</td>
<td>Consciousness is perpetually engaged in the impossible desire to be “thing-like”, thereby escaping from its natural confinement (ibid: 21, 22; Moran 2002: 20)</td>
<td>The desire for 'thingness’ in architecture is exemplified by the expression of intangible culture within tangible built form. Though a challenging task, it indicates ontological sensitivity to human intentionality.</td>
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<td>Identity</td>
<td>Consciousness is the datum for 'personal identity” and temporal “self knowledge”, expressing individual similarities and differences (Roche, 1973: 300). Individual consciousness precedes and compliments societal consciousness (Curtis 1978: xix)</td>
<td>The task of culturally expressing the Kenyan identity, including the creation of acceptable national attire, has been unsuccessful. Without recourse to 'Fascist' tendencies, Critical Regionalist Kenyan architecture may succeed in this quest through multivalent inclusion of multiple cultural parameters.</td>
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<td>Multiple facets</td>
<td>Growth of individual consciousness is a temporal function that utilises history to accumulate knowledge and direct action (Curtis, 1978: xii)</td>
<td>These sustain the multivalence of architectural approaches and concepts thereby enriching the emergent meanings.</td>
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<td>Variation</td>
<td>Jean Piaget recognises individual variations of consciousness though he considers its “common structure” with the inherent logical, spatio-temporal and causal aspects as of greater significance (Mays, 1978: 57).</td>
<td>Sustains variety rather than promoting architectural conformity or homogeneity resulting from totalitarian or dominating establishment architecture, thereby ensuring prevalence of individual creativity.</td>
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<td>History</td>
<td>Piaget proclaims the historical nature of consciousness, identifying it as a means of questioning the possibilities of action and knowledge within the present reality (Bolton, 1978: 35)</td>
<td>The past is a rich source of architectural exemplars which can be critically interpreted to respond to contemporary challenges. The successes within the Kenyan architectural heritage should be documented and interpreted.</td>
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<td>Emotion</td>
<td>For Sarte “emotional consciousness” is the existential means of “being-in-the-world” and is therefore a vital means of perceiving reality (Roche, 1973: 198, 199)</td>
<td>These signify ontological synthesis of built form through judgement of architectural solutions. However its input is delivered when further architectural action is impossible, apart from documentation and inclusion within future projects.</td>
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<td>Relationship with society</td>
<td>Curtis (1978, p.xii) observes that consciousness is anchored in societal “beliefs and action”, confirming the deterministic and regulatory role of society. Consciousness portrays a mutual symbiotic reciprocity with its target object as it is synonymous with the “external world” (ibid: xiii)</td>
<td>The community is the Husserlian ‘Lebenswelt', a rich source of phenomenological experiences that demand architectural expression (Roche, 1973: 36). The cultural ecology of the Kenyan context is the means to developing an appropriate Critical Regionalist Kenyan architecture.</td>
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<td>Semiology</td>
<td>Meanings emanating from consciousness are anchored in the “meaning – structure” possessed by an entity and are expressed through a “related set” of signs (ibid: xxi, xvi).</td>
<td>Architectural semiology is an ontological quest that incorporates phenomenological hermeneutics to rationalise meanings within cultural ecology, indicating the need to establish ontological structures of meaning in Kenyan architecture.</td>
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Phenomenology, architectural knowledge in urban space production

• The role of philosophy is to pose internal or disciplinary questions regarding “coherence, consistency and implications” of knowledge claims taken at “face value’ (Roche, 1973: 294).

• Philosophical validation is crucial to ensure that all appropriated and emergent knowledge is devoid of “illogical deductions” and contradictions (ibid).

• Cognition, thought, memory, experience, truth, perception and freedom of choice are all valid concerns of phenomenological epistemology as they focus on knowledge acquisition.
• Johannes Climacus distinguishes between essential knowledge and accidental knowledge (Pojman 1978: 9). Essential knowledge (phenomenology) is ontological, derived from a person's existential world, while accidental knowledge concentrates on the intellect only (ibid).

• Architectural concepts are included within intangible experience (Roche, 1973: 154), although they are directed at tangible objects. Experienced reality is categorised as physical or social (ibid: 302), encountered in urban space, where physical structures are situated in their social, cultural and historical contexts.

• Immanuel Kant identifies key components of knowledge as intuitive, based on sensibility or conceptual, based on understanding (Moran, 2002: 8).
Knowledge acquisition is regulated, based on freedom of choice. History only provides some answers to pertinent questions in urban space, as several architectural epistemological problems remain insoluble due to multiple truths. Choice confirms or rejects “a particular interpretation of reality” (Murphy, 1993: 386), a completely irrational act regarding personal “tastes, desires and judgements” (Guiraud, 1975: 102).
“Phenomenology must study and bring to clarification the nature of the essence of subjective acts of cognition” (Moran, 2002: 7). Knowledge acquisition through cognitive acts like experience, perception and understanding, enable the achievement of intellectual freedom, leading to recognition of truth. Heidegger (2002b, [1962]: 259) describes perception as natural, emphatic or deceptive. Natural perception is concrete, tangible and tactile and practical; emphatic perception is a “detached observation” portrayed as a lack of interest in the perceived thing; deceptive perception is directed at an illusory object (ibid). Deceptive perception cannot lead to truth, a priori, and is of little use to architects. Natural perception generates ontological meanings that are incorporated as new knowledge. Emphatic perception is an ontological failure in the object of perception as it is unable to evoke sensibilities in the perceiver. Emphatic perception is directed at 'boring' architecture.
Heidegger (2002b, [1962]: 276, 277) highlights three categories of truth. The first is Husserlian 'noema' of “being–identical to the presumed” and is truth established on the basis of identity to the object in question (ibid). It is the undisputable truth. Secondly, true knowledge is characterised by intentionality (ibid). Such knowledge is derived from lived experience and is directly related to human comportments. What one experiences is nothing but the truth itself. Thirdly, truth is “being-real”, referring to what gives demonstrative identification or legitimacy to knowledge (ibid). Such truth is based on tangible or intangible evidence, including technological instrumentation that measures sensorial perceptions- comfort, heat, texture or strength. However, truth based on cultural norms is tempered with caution, as cultural variations result in different perceptions of reality within urban space
Understanding depends upon memory. Heaton distinguishes between memory that produces understanding and memorising as a result of assertions (Curtis, 1978: xxv-xxvi). Memory is ontological, in continuity with a Being's existential world; or dependent, propagated by reliance on external reminders (Heaton, 1978: 119). Play is indispensable to development of cognition (ibid: 124). What is 'play' within the context of production of urban space, and how can it be nurtured? Ludwig Wittgenstein states that meaning- as manifestation of knowledge- is "socially situated in the communicative games that people play" (Roche, 1972: 43). Architectural games and 'play' are intellectual and communicative, being geared to knowledge acquisition (exemplified by Metabolists, Frei Otto structures or Fullerene domes) (Jencks, 1985 [1973]: 63, 68, 72, 341, 343).
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Thank you all.